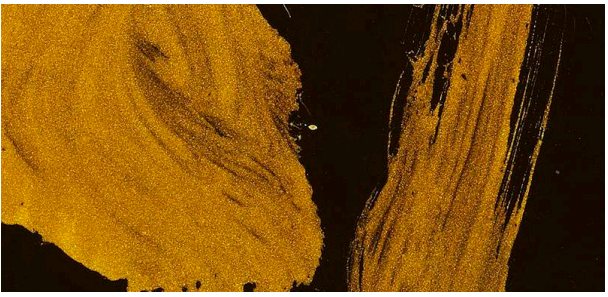

CIVILISATIONS

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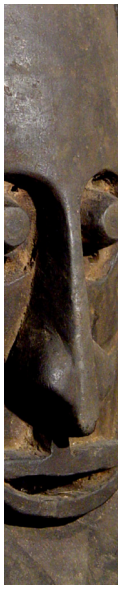

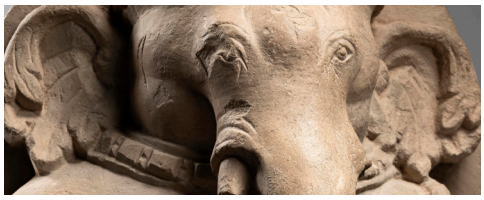

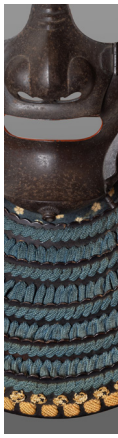

THIS ONLINE CATALOGUE IS INTERACTIVE

All items presented are for sale and you can directly contact the concerned dealer for any inquiry by clicking on the e-mail address

INTRODUCTION

Dear friends and art enthusiasts,

We are delighted to introduce the CIVILISATIONS Brussels Art Fair, an initiative that brings together renowned dealers from around the world specializing in Asian, Tribal, and Oriental art. Organized by a non-profit association of dealers based in Brussels, this event offers a digital platform to showcase exquisite artworks and an annual eclectic art fair held in the vibrant neighborhood of the Sablon, renowned as Brussels' premier art and antiques district.

As you embark on a journey through our online catalogue, featuring the participants of the inaugural Civilisations Brussels Art Fair in June 2023, we encourage you to also connect with us on Instagram (@civilisations.brussels). By following our accounts, you will stay informed about our latest offerings and updates. The catalogue will be refreshed regularly with new members and captivating artworks. Should you seek additional information about specific pieces, our trusted dealers are at your disposal and ready to assist.

Rest assured that every item in our collection has undergone meticulous scrutiny, with CIVILISATIONS experts carefully examining high-resolution photos. We maintain a stringent policy, rejecting artworks that raise even the slightest doubt regarding authenticity or fail to meet our uncompromising quality standards. Our members are reputable dealers who can provide comprehensive condition reports upon request. Prior to being displayed at the fair in Brussels, all artworks will undergo a thorough physical vetting process by CIVILISATIONS to ensure their authenticity and exceptional quality. Our commitment lies in the careful selection of our esteemed members, recognized specialists in their respective fields, who uphold long-standing reputations for honesty and integrity.

We cordially invite you to immerse yourself in the awe-inspiring beautiful works of art showcased within this catalogue.

Yours sincerely,

The Board

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ADRIAN SCHLAG TRIBAL ART CLASSICS

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STAFF, TEFALAPITYA

Ivory Coast
Senufo
Bronze
H. 100 cm

Provenance:
Matthias Lemaire (1892-1979),
Amsterdam, The Netherlands.

VETTED BY

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STANDING FIGURE

Civilisation Lobi
Burkina Faso
H. 68 cm

Provenance: Stefan Herkenhoff, Osnabrueck.
Published: Skulpturen der Lobi, page 30, Glaskasten Marl, 2011.

WEMASK

Civilisation We
Ivory Coast
H. 28 cm

Provenance: Emmanuel Bordier, Paris.
Published: Adrian Schlag, Tribal Art Classics, “We” 2022.

BERNARD DE GRUNNE

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LATE CLASSIC STYLE HAMPATONG, DAYAK

Dayak
Borneo
A.D. 1520-1654
H: 104 cm

Provenance:
Budi art Shop Djakarta, 1972
Emile Storrer, Zurich, 1973
Private Collection

Publication:
Bernard de Grunne, Dayak II. Towards a Chronology of Dayak Sculpture from Borneo, catalogue Frieze Masters, Londres, October 2015 p.86-87, cat.38.

VETTED BY

CIVILISATIONS

HEMBA KABEJA

Republic Democratic of Congo
Style Mambwe
H. 34,5 cm

Provenance:
Collection Jacques Blanckaert, Brugges, 1974
Alain de Monbrison, Paris

Publication:
Bernard de Grunne, Kabeja. la redoutable statuaire des Hemba,
Catalogue d'exposition TEFAF Maastricht, Bruxelles, 2012, cat. 16.

STAFF, OVIMBUNDU

Angola
H. 50 cm

Provenance:
Collection Madame Pereira, Paris.
Flagel & Aulard, Paris, Art Précolombien, Art primitif, 1-3 décembre 1929, n°363.
Collection Paul Eluard, Paris, acquis lors de cette vente Louis Carré, inv. n°177.
Olga Carré, née Burel, Bazoches-sur Guyonne.
Paris, Artcurial, Art Tribal, 11 décembre 2002, lot 183.
Collection privée.

Publications:
James Sweeney, African negro art, Exhibition catalogue, Museum of Modern Art, New York, 1935, n° 588.

Walker Evans, African negro art-a corpus of photographs by walker Evans, New York,, the New York, 1936, n° 468.

CARLO CRISTI - ASIAN ARTS COMPANY

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DEVI

Bangladesh
Gupta period
4th-6th century
H. 42 cm
TL Test

Provenance:
Ex Private Collection.

WINGED HORSE AMID FLOWERS

Tibetan Empire in Central Asia
7th-9th century
Gold
Dimensions: 39 x 34 cm

Provenance:
Ex Private Collection.

VAJRAVARAHI MANDALA

West Tibet
12th century
Pigments on cotton
Dimensions: 68 x 88 cm

Provenance:
Ex. Private Collection.

DAVID SERRA FINE ART TRIBAL

EXHIBITION DURING THE FAIR

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HELMET MASK

Mama
Northern Benue, Nassarawa State Nigeria
Estimated period: early 20th century
Wood
H. 42 cm

Provenance:
P. Guimiot, France.
Private Collection, Nice-Monaco
(acquired in 1969).

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MBULU-NGULU RELIQUARY SCULPTURE KOTA-OTALA

Gabon
Estimated period: early 20th century or before
Wood, copper and brass
H. 56 cm

Provenance:
Henri & Simone Theodore Collection, acquired in Gabon between 1950/51.

WAKEMIA CEREMONIAL SPOON DAN-GUERE

Ivory Coast
Estimated period: Early 20th Century
Wood and natural fibers
H. 55.5 cm

Provenance:
Private Collection, Italy.

Published and exhibited in:
Expo. Cat.: Imaginaire Tribal 2020. Parcours des Mondes, Paris.
David Serra-Fine Tribal Art, Barcelona.

DIANE HALL ARTIFACTS

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A NDOME INITIATION SHIELD

Kikuyu people
Kenya
Early 20th century
Carved and painted wood
Dimensions 38.5 x 57 cms

These graphic leaf shaped shields were worn by young men between the ages of 15 and 18 during the dances that led to their initiation ceremony, irua. The ring portion was slipped onto the left arm and the shield rested above the elbow. The inside portion features concentric carved serrated bands that are common to most ndome shields. The outer side has carved patterns and colours that show their territorial affiliation. Once the young men became warriors, they would use the same pattern on their war shields. The shields were heirlooms and were passed down in the family. The designs were often scraped off and repainted by successive generations.

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A BELT OR QUIVER ORNAMENT

Konkomba people
Ghana or Togo
Cowrie shells, fibre, red white heart beads, red cotton thread
Dimensions: 79 cms long by 15 cms to the end of the fringe

This rare belt or adornment was published in the addendum to the book African Forms, pp 11. There it is misattributed as a girdle from the DRC but the structure and materials show its relationship to the horned helmets of the Konkomba. The Konkomba men (a sub-group of the Mossi) of Ghana or Togo, dressed almost entirely in costume composed of long strands of cowrie shells. The shells covered their helmets, hung from their quivers and encircled the waist.

Provenance:
Katherine D Cline.
Tambaran Gallery 1992.

Published Addendum African Forms.
Exhibited at the Museum for African Art, NYC 2001.

A ROYAL BANNER

Sakpata the god of smallpox
Fon, Dahomey
1920's or 30's or earlier
Cotton appliqué, using European damask for some of the patches
Yémadjé family workshop
Dimensions: 170 cms x 105 cms

This banner shows the powerful and feared vodu god Sakpata, He holds two fish, showing his links to the sea, indicating he has power over both earth and water. The king's warriors, shown in a pale colour are shown fighting and conquering Yoruba soldiers from Oyo, the main enemies of the Dahomey at the time.

Provenance:
Emile Jourdan (1898-1970) acquired in Africa between 1921-1928.
And then by descent until 2021.

FAMARTE GALLERY

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TORSO OF BUDDHA

Thailand
Ayutthaya period
17th century
Bronze
H. 29,5cm x H. 36 cm (base included)

Provenance:
From the estate of Dr.Otto Schwend (1892-1951), collected in Thailand between 1926 and 1938, and since then continuously in the family's possession.

VETTED BY

CIVILISATIONS

JINGASA (SAMOURAI HAT) WITH HOLLY BRANCH MON IN MAKI-E

Japan
19th century
Wood with lacquer, mother of pearl and gilding.
The inside is lacquered in warm red color.
Diameter 42.5 cm

STANDING BUDDHA IN THE CALLING FOR THE RAIN MUDRA

Laos
18th century
Teak wood with layers of coloured lacquer, finished with gilding
H. 78 cm

Provenance:
From a private collection North Carolina, USA.

GALERIE BRUNO FREY

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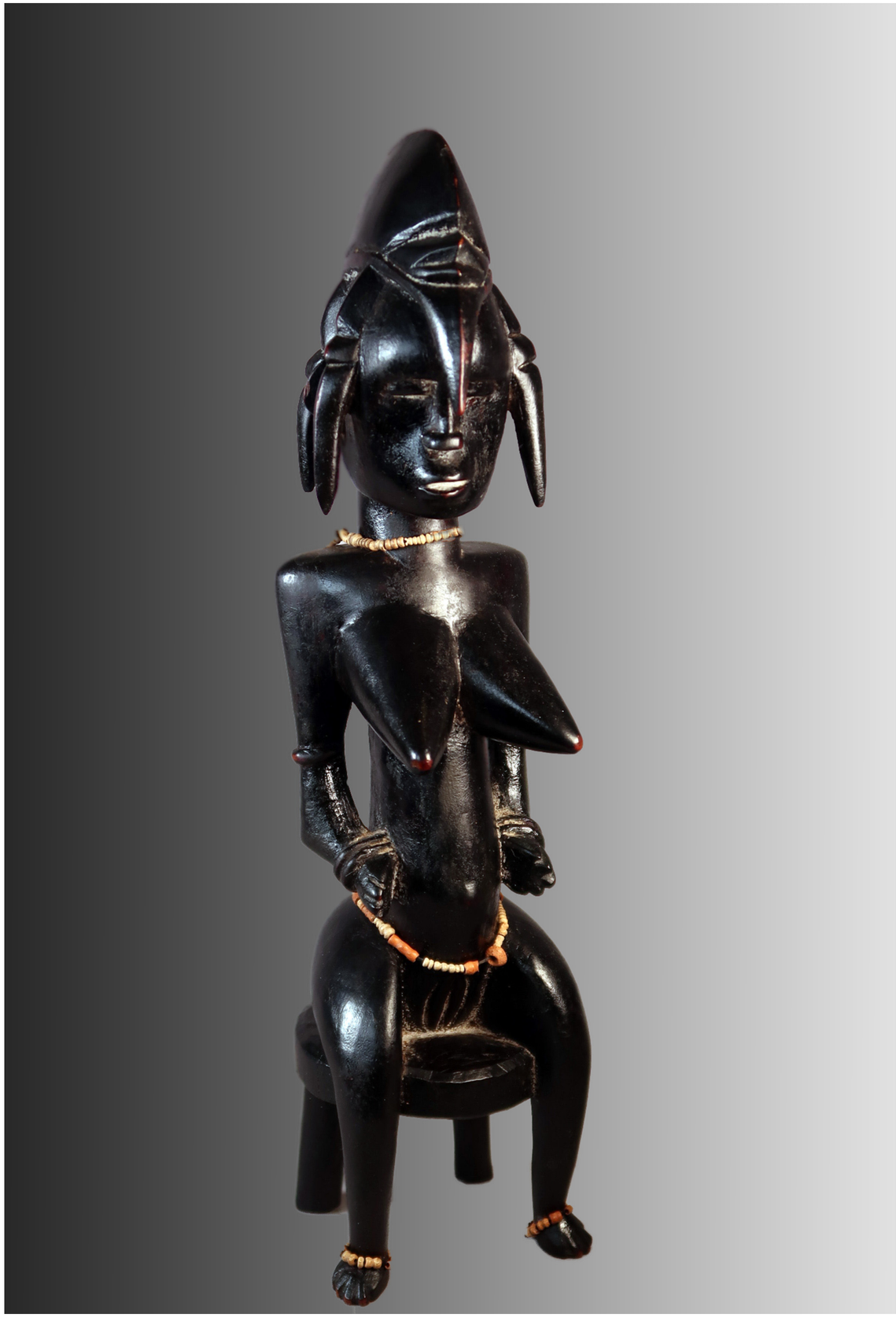
SENOUFO CANE SUMMIT

Ivory Coast
Collected in 1960 in Ivory Coast.
Presumed period: first half of the 20th century
Very beautiful and ancient oily black patina.
Missing the cane.
H. 37 cm

Representing the stylized body of a female figure, with conical breasts, a small heart-shaped face, a crested hairstyle adorned with five braids, and pierced ears. The black patina oozes, especially on the face. The statuette is adorned with necklaces and glass bead earrings.



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BEMBE FIGURINE

Congo
Hard wood, beautiful and old patina of use, missing forearms and feet.
H. 21cm

Representing a female figure carrying a child on her back. Eyes inlaid with earthenware and anus pierced to insert a "magical" charge; beautiful ventral scarifications in relief, and fine facial scarifications.

Provenance:
Collected in situ at the end of the 1940s by Marcel Bessy, magistrate in post in AEF and AOF between 1947 and 1958 then in New Caledonia.

ZOOMORPHIC MASK LUBA/SONGYE

Congo
Medium-hard wood, ancient patina from use, some erosion on the collar. Pigments.
H. 35 cm.

Among the Luba/Songye people, masks of the bwadi bwa Kifwebe society sometimes take the form of an animal face. This mask is likely representing a parrot.
Presumed period: early 20th century.

Provenance: Collected by Patrick Claes in Congo, JF Blondeau, Angers.

GALERIE CECILE KERNER

EXHIBITION DURING THE FAIR

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cecile.kerner@skynet.be

A NIMAI DO GUSOKU

Japan
Province of Kaga
Late Edo period
Bearing the coat of arms of the SAKAÏ family.
Kabuto: Koshozan Hoshi-bachi.
Menpo: Ressei.
Akuaba: 32 cm

Photo ©Clavairolles Valentin

VETTED BY

CIVILISATIONS

Photo ©Clavairolles Valentin

ETCHU BO MENPO

Atelier Iwai Momoyama
Japan

Photo ©Clavairolles Valentin

AKUABA ASANTE
Ghana

Provenance:
Roger Bediat.
Tao Kerefoff.
Private collection France.

GALERIE CHRISTOPHE ROLLEY

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BAMANA STAFF

Mali
Wood, leather
H. 87.3 cm

For a similar example:
Sotheby's, New York, 8 May 1989, lot 118.

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CIVILISATIONS

KONGO-VILI

Congo Brazzaville
Miniature drum/gong n'koko
Wood
H. 28 cm

Provenance:
Reportly collected by a French administrator before 1930.
Loudmer, Arts Primitifs, Paris, 1987.
Ex-Marcel Marnat collection, Paris, France.

KUBA, BUSHOONG

Democratic Republic of Congo
Mask nyata a masheke
Wood, feathers, pigments
H. 57.5 cm

Provenance:
Private collection since 2006

For a similar example:
"Art and Life in Africa: Selections from the Stanley collection, Exhibitions of 1985 and 1992", Christopher D. Roy, The University of Iowa Museum of Art, p.228-229, Fig.24.
"Sacred masks", Jo DE BUCK, Winter Bruneaf, Brussels, Belgium, 2017p.23.

GALERIE CLASSICAL ART OF CENTRAL AFRICA PATRIC CLAES

EXHIBITION DURING THE FAIR

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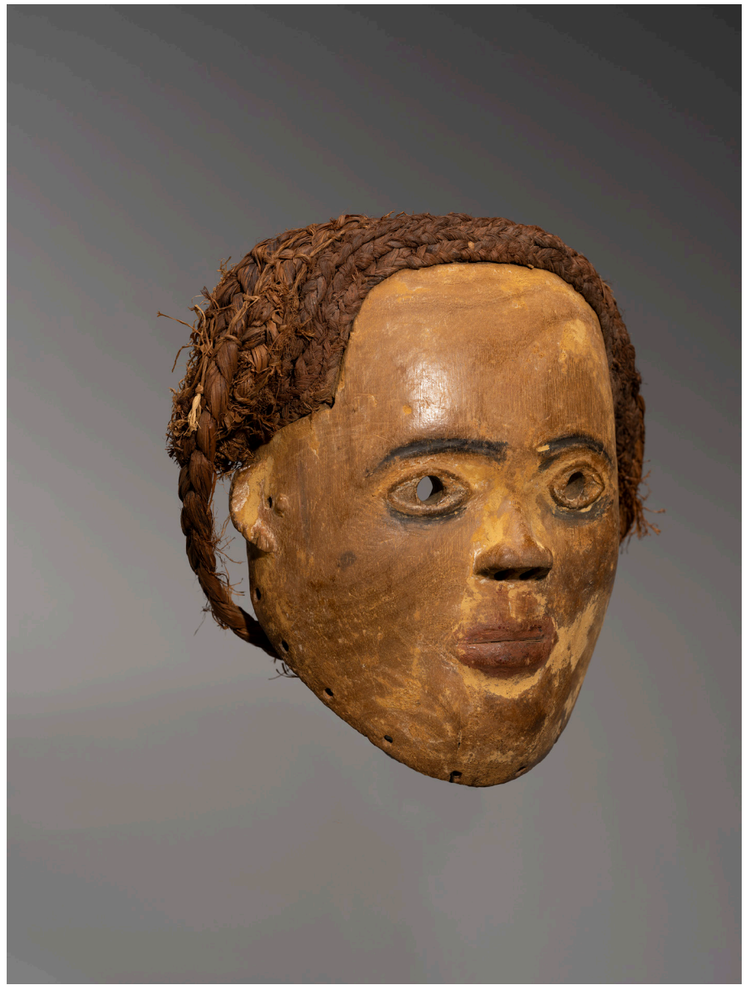
LUBA FEMALE STATUE

Democratic Republic of Congo
Early 20th century
H. 60 cm
Tanganyika province

Provenance:
Belgian private collection.



MASK SONDE

Democratic Republic of Congo
Mid-20th century
H. 21 cm

Originating from the Sonde ethnic group, a group closely related to the Kwese, Pende, and Lunda in the Kwango province, Feshi territory.

Provenance:
Belgian private collection.

LUBA MASK

Democratic Republic of Congo
Tanganyika province
Early 20th century
H. 27 cm

Provenance:
Belgian private collection.

GALERIE FRANK VAN CRAEN

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SENUFO FIGURE

Ivory Coast
H. 28cm

Provenance:
Pace Primitive, New York, USA.
Saul and Masha Stanoff, Tarzana, California, USA.
Private collection, Belgium.

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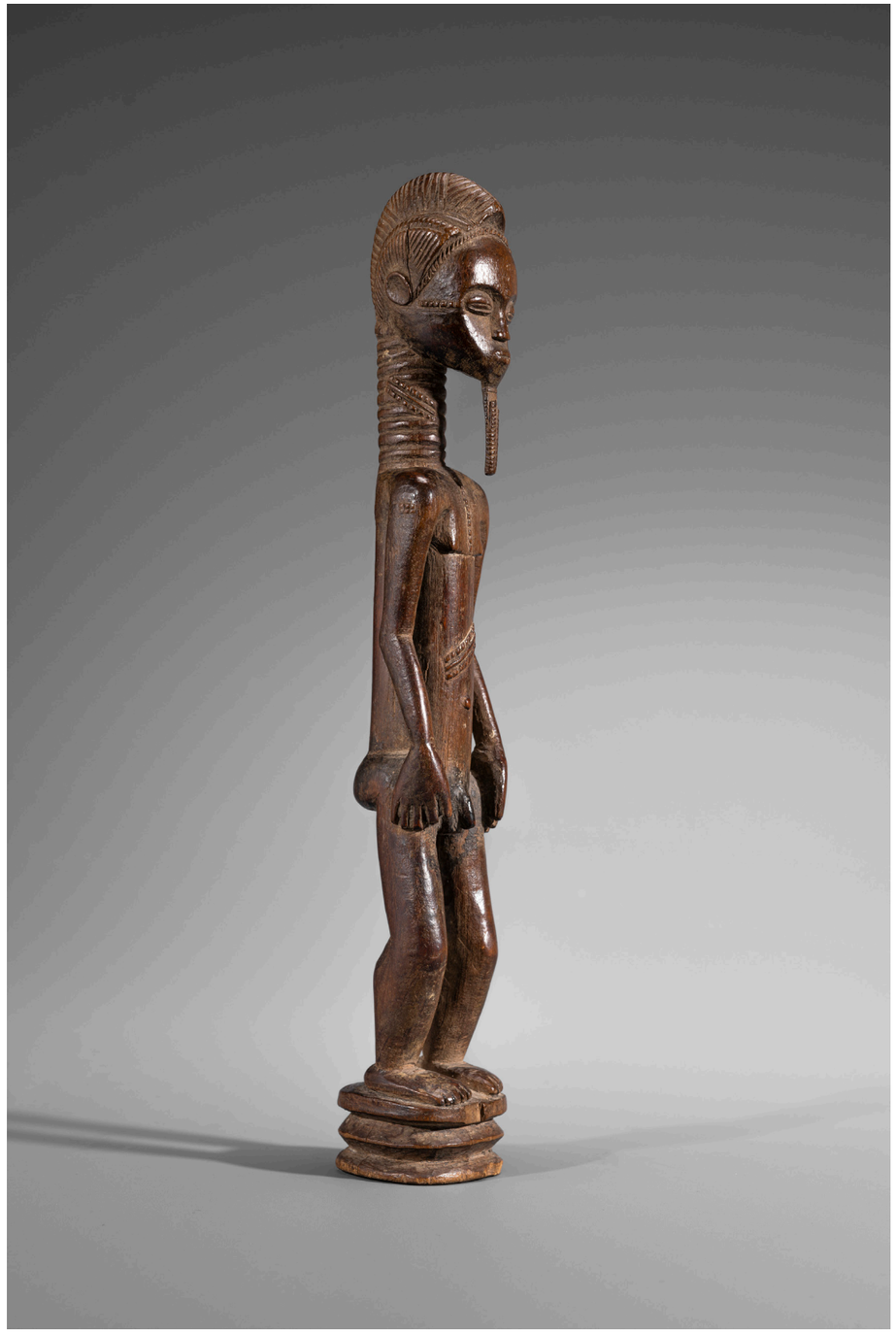

BAULE FIGURE

Ivory Coast
H. 35 cm

Provenance:
Private collection, The Netherlands.

DOGON 'KANAGA' MASK

Mali,
H. 90cm

Provenance:
Ex. Galerie AAA.
René Rasmussen, Paris, France, 1950's.

GALERIE GRUSENMEYER-WOLINER

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EFFIGY OF A SHAMAN'S HELPER SPIRIT

Nanai people
Central Siberia
Late 19th - early 20th century
Wood, glass beads
H. 47.5 cm

SIBERIAN SHAMANIC AMULET

West Siberia, Perm region
Medieval period
8th - 11th century
Bronze
H. 8 cm

RELIEF OF SHIVA AND PARVATI UMA-MAHESHVARA

Northeast India: Bengal or Bihar
Hindu culture
11th - 12th century
Black stone
Dimensions: W. 34.5 cm x H. 64 cm

The slender stela is shaped like a rounded top. At its center, there is a deeply molded relief depicting the four-armed Shiva. He is seated in the lalitasana pose on a low double lotus. In his side hands, he holds the trident and the skull bowl. His drooping leg rests on the bull Nandi, and his left arm drapes around his spouse Uma. Uma sits on his thigh, holding a lotus flower in her hand and resting her drooping leg on a lion. The prabha is adorned with two celestial beings known as vidyadhara.

LIN DELETAILLE GALLERY

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MONOCHROME
By Christopher Coppers
2023

Photo © Frédéric Uyttenhove

HORSE AND RIDER

Africa, Ivory Coast, Baule
Bronze
18th-19th century
H. 10 cm x W. 15 cm

Photo ©Philippe de Formanoir

BOWL WITH EIGHT FIGURES

Agere ifa
Africa, Nigeria, Yoruba
Wood with pigments
19th – 20th century
H. 30 cm x L. 26 cm

Provenance:
Emile Deletaille, Brussels, Belgium.
Private Belgian collection.

GREGG BAKER ASIAN ART

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KEY SATO (1906-1978)

Ciel Figé, Gyoketsuten (Frozen Sky)
Mixed media on canvas, 1961
Signed and dated to the lower left; signed and titled on the reverse.
Painting: H. 116.5 cm x W. 88.6 cm (46" x 35").

Exhibited:
The 25th Shinseisakukyokai (New Creation Association) exhibition, Tokyo Metropolitan Art Museum, September 1961.
Key Sato Isakuten (Key Sato Retrospective), Oita Prefectural Art Museum, 14 August – 9 September 1979.

Published:
Oita Prefectural Art Museum ed., Key Sato Isakuten (Key Sato Retrospective), exhibition catalogue, (Oita, 1979), no. 27.

Provenance:
Beppu University, Oita prefecture, Japan.

HOSHINO SATORU (B. 1945)

Kokuto (smoke-infused black ceramic)
"Tsui" yori Hyoso
(Surface Strata from "A Pair")
Japan, 1978

Dimensions:
H. 19cm x W. 19cm x D. 36cm
(7½" x 7½" x 14¼")

Exhibited:
Tottori Prefectural Museum, Japan.

MORITA SHIRYŪ (1912-1999)

En (Circle)

Aluminum flake pigment in polyvinyl acetate medium and yellow alkyd varnish on paper and wood panel.

Signed, titled and dated 1967 on a label affixed to the reverse, framed.

Dimensions:
H. 74.5 cm x W. 103.5 cm
(29½" x 40¾").

JO DE BUCK TRIBAL ARTS

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MALANGAN

New Ireland
Early 20th century
H. 107 cm high'
Wood and German trade beads in blue glass.

Provenance:
Ex. collection S.Lazar, Palm Springs.

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CIVILISATIONS

MULWALWA FIGURE FROM THE SOUTHERN KUBA: 'KETE'

Democratic Republic of Congo
First half 20th century
Wood and raffia
H. 61 cm

Provenance:
Private Collection.
Field collected by the Josephite fathers +/- 1950.

BAULE MALE FIGURE

Ivory Coast
Wood
H. 33 cm

Provenance:
Collection Jan Dessers, Hasselt, Belgium, field collected by Willem E. Geyskens before 1970.

JOAQUIN PECCI TRIBAL ART

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LOBI SCULPTURE

Burkina Faso
Wood
H. 42 cm

Provenance:
Galerie Renaud Vanuxem Paris.
Private french collection Paris.

HEMBA KUSU SCULPTURE

Democratic Republic of Congo
Wood
H. 42 cm

Provenance:
Jos Christiaens Belgium.
Old Belgian collection.

CHAMBA MASK

Nigeria
Wood
H. 63 cm

Published:
"Sacrifice" 2011 Joaquin Pecci.

Provenance:
Private Belgian collection.

JOE LOUX

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WINNOWING TRAY

Saramaka people
Suriname
Wood
62 cm (24 1/2") in diameter x 12.7 cm (5" in depth)

This tray is deeper and earlier than most Saramaka winnowing trays. The figures appear to be playing oliphants - this motif is unique for this type of tray.

These figurative elements suggest a connection to African art, specifically the art of the Douala people of Cameroon.

The Douala people were brought to Suriname as slaves. This introduces the question of whether the artist was born in Africa and was exposed to African art.

Provenance:
This was purchased by Mort Dimondstein from Jan Visser in the late 1970s.

VETTED BY

CIVILISATIONS

MASQUETTES

Evenk people of Eastern Siberia
19th century
Cast-bronze
Left mask: 9 1/4 cm x 7 1/2 cm
Right mask: 10 cm x 8 cm

These masks were revered by the Evenk people of Siberia as they were considered the spirit of a shaman's ancestors. They would be placed in an honored location within their dwellings.
They were used rarely during seances.

ANCESTOR FIGURE (TAU TAU)

Toraja, Sulawesi
Indonesia
Late 19th century or earlier
Wood
Dimensions:
109 cm (l) x 28 cm (w) x 13 cm (d)
43" (l) x 11" (w) x 5" (d)

Provenance:
Ex- Marc Franklin, ex- Pascassio Manfredi.

KITSUNE JAPANESE ART

EXHIBITION DURING THE FAIR

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JAPANESE "ONI WA SOTO" SAKE CUP WITH STORAGE BOX DATED 1804

A new year's or new season's (end of winter, beginning of spring) sakazuki (sake cup), shaped as an oni (demon) mask. These kind of sake cups are referred to as "oni wa soto, fuku wa uchi" (demons out, happiness in). The Japanese symbolically drink sake from these cups to chase demons and bringing in happiness to their home and family.

There is a festival known as "setsubun" (3rd of February) that uses the same principle (oni wa soto, fuku wa uchi) during which beans are thrown outwards their home to get the demons out (oni are scared of beans).

This item comes with an old storage box dated "Bunka 1st year (1804) New Year's eve" .

Dimensions:
12 cm (w) x 16 cm (l) x 7 cm (h)

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TOYAMA PREFECTURE KAMO DOKKURI

It is said that this type of Kamo dokkuri (duck shaped sake bottle) originated in Toyama prefecture with Kosugiyaki in 1816. The production ceased in 1908. Analysing Kosugiyaki kamo dokkuri reveals a certain combination of glazes that were systematically used : an "ameyu" or "tetsuyu" glaze for the body combined with a copper green neck / a celadon glazed neck / a white ash straw glazed neck or bluish neck (bottles of later date)…. And some were completely covered with an iron brown glaze. 80% of the bottles has a hollowed out glazed kodai (stand ring) while 20% has an unglazed pale ochre flat kodai.

This bottle has nothing in common, except the Kamo dokkuri shape. The piece also looks older than 1816. The lavender glazed neck has never been seen on Kosugiyaki vessels. Likewise, the kodai has nothing of Kosugiyaki features; it has a dark brown stoneware clay never seen on Kosugiyaki dokkuri. Note also that all features of this kamo dokkuri are in look and feel to be dated into the 18th century. Only carbon C testing can give a definite answer. However, this type of testing would provide us a time range (if not before 1870, still discussable) and last but not least one has to drill holes into the piece in order to get an extraction and this would seriously affect the value of this tokkuri.

When it comes to attributing a kiln of production, we think of Etchu Seto, also based in Toyama prefecture. Anyway, this tokkuri might be a forerunner of Kosugiyaki kamo dokkuri, meaning that the history might be subject of a revision. By precaution we date it to the 18th ….early 19th century.

During Civilisations, we show an interesting selection of shuki (sake vessels) which can be considered among the oldest when related to type referencing.

Length: 20 cm

BIZEN KAMO DOKKURI

Edo period (1603-1868), early 17th century
Ash glazed stoneware
Dimensions: H. 20.5 cm x Diam. 12 cm

Rare, early Edo period, old Bizen sake bottle in shape of a wild duck (kamo dokkuri). Using the popular shape of a double gourd, this twisted variation with two dents at the bulbous neck, is abstractly resembling a wild duck, known from the iconographical canon of ink paintings: The wild duck lifts its head to the sky while probably crying for its flock.

While there are many gourd-shaped sake bottles known and documented today, the wild duck-shaped type seems to be less prominently presented in public collections. The Freer Gallery of Art in Washington holds a younger, early 19th-century example by Edo period potter Terami Enkichi (?–1838). However, the here presented work exemplifies that this type of tokkuri was at least known from as early as the 17th century – a period in Bizen pottery, known for its free creativity and open-minded spirit to experiment with new types of shapes and forms.

The bottle bears a kiln mark on the flat base which can also be found on older works from the Momoyama period. This fact and the extraordinary quality of the shape and glaze speaks for a creation of this bottle in one of the major pottery production sites of Bizen. On a finely textured, reddish-brown clay, the surface shows many yellow spots, called "sesame" (goma), and some parts of molten ash glaze, running downwards in amber-colored streams and eventually gathering in crystallized glaze drops (bidoro). There are also linear traces of rice straw stems, which are adding a graphic element to the lively and rich ash glaze.

The tokkuri comes in a fitted wooden box with a certifying inscription by art historian and ceramic specialist Katsura Matasaburō (1901-1986), dating this piece to the early Edo period.

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SUSANOO NO MIKOTO

God of Sea and Storms
With wakizashi (inserted sword)
Japan
Meiji period
H. 48cm

Provenance:
Ex Private collection Germany.

GANESHA

Eastern India
Pala period
11th- 12th century
Phyllite
H. 45cm.

Provenance:
Ex Piccus Collection.

ANTARKTIKA
WASINBUREE SUPANICHVORAPARCH

Thailand
Unique Ceramic sculpture with Kobalt glaze

Dimensions:
35 x 30 x 15 cm

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LUBA FIGURE

Republic of the Congo
H. 29 cm

Provenance:
Ex. Coll. Boris Kegel-Konietzko, Hamburg.

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PRESTIGE KNIFE

Democratic Republic of Congo
Probably Ntomba, Sengele, Lia or related people
H. 39 cm

MBOUM SCEPTRE

In the form of a throwing knife (Hâ)
Cameroun
First half 20th Century
H. 47.5 cm

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FANG SPOON

Gabon
Wood
H. 17.4 cm

Provenance:
Private collection, Paris.

Photo ©Hughes Dubois

TEKE STATUE

Democratic Republic of Congo
Wood, sacrificial materials
H. 14.5 cm

Provenance:
Olivier Lecorneur Collection (1906 - 1991).
Marceau Rivière Collection, Paris.

Publication:
Lecomte & Lehuard, Batéké, les fétiches, 2014.

Photo ©Hughes Dubois

DJIMINI LOOM PULLEY BRACKET

Ivory Coast
Wood
H. 16 cm

Provenance:
Private collection, France.

Photo ©Hughes Dubois

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A HEI TIKI MAORI PENDANT

New Zealand
18th century
Nephrite

YUI TSUJIMURA

Untitled
2022
Stoneware with wooden ash

SHOZO MICHIKAWA

Sculptural Form series
2022
Natural ash

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MASQUE LEGA

H. 15 cm

Provenance:
Collection F. Van Nooten.
Bernard De Grunne 2014.

Photo ©Clavairolles Valentin

FETICHE VILI

H. 19 cm

Provenances:
Collection française.
Collection belge.

Photo ©Clavairolles Valentin

FETICHE BASCONGO A MIROIR

H. 23 cm

Provenances:
Collection française.
Collection belge.

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PERSIAN CEREMONIAL MACE
Gortz

IRON MENPO MASK

Japan
Mid edo period

TWO INDIAN KATAR DAGGERS IN SCABBARD

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CIZHOU WARE VASE

Song Dynasty

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CHINESE PAINTED POTTERY

Pair of fat ladies
Tang dynasty

BRONZE LIME BOX IN THE SHAPE OF A MONKEY

Khmer Combodgia

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TAPUVAE STILT-WALKER

Marquesas Islands
French Polynesia
19th century

ARME TOBA-BATAK

Sumatra
19th century

TORAJA HOUSE ARCHITECTURAL ORNAMENT

Sulawesi

Photo: ©Michel Gurfinkel

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IJO MASK

Nigeria
H. 24.5 cm
Wood
Early 20th century

Provenance:
Private collection - Paris.

©Clavairolles Valentin

VETTED BY

CIVILISATIONS

Photo ©Clavairolles Valentin

MOSSI DOLL

Burkina Faso
H. 30.5 cm
Wood - meal
1/3 20th century

Provenance:
Ex : Galerie de l'Acrossonge, Paris.

©Clavairolles Valentin

LWALWA MASK

Democratic Republic of Congo
H. 25 cm
Wood - Cooper
Early 20th century

Provenance:
Ex. Peter Loebarth - Germany

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NKISHI STATUE

Songye
Democratic Republic of Congo
19th century
Wood, iron, cowrie shells, fabric, rope, reptile skin, organic material, vegetal fibers
H. 40.5 cm

Provenance:
Boris Kegel-Konietzko, Hamburg, Germany, collected in Kabinda, Democratic Republic of Congo, in 1959.

VETTED BY

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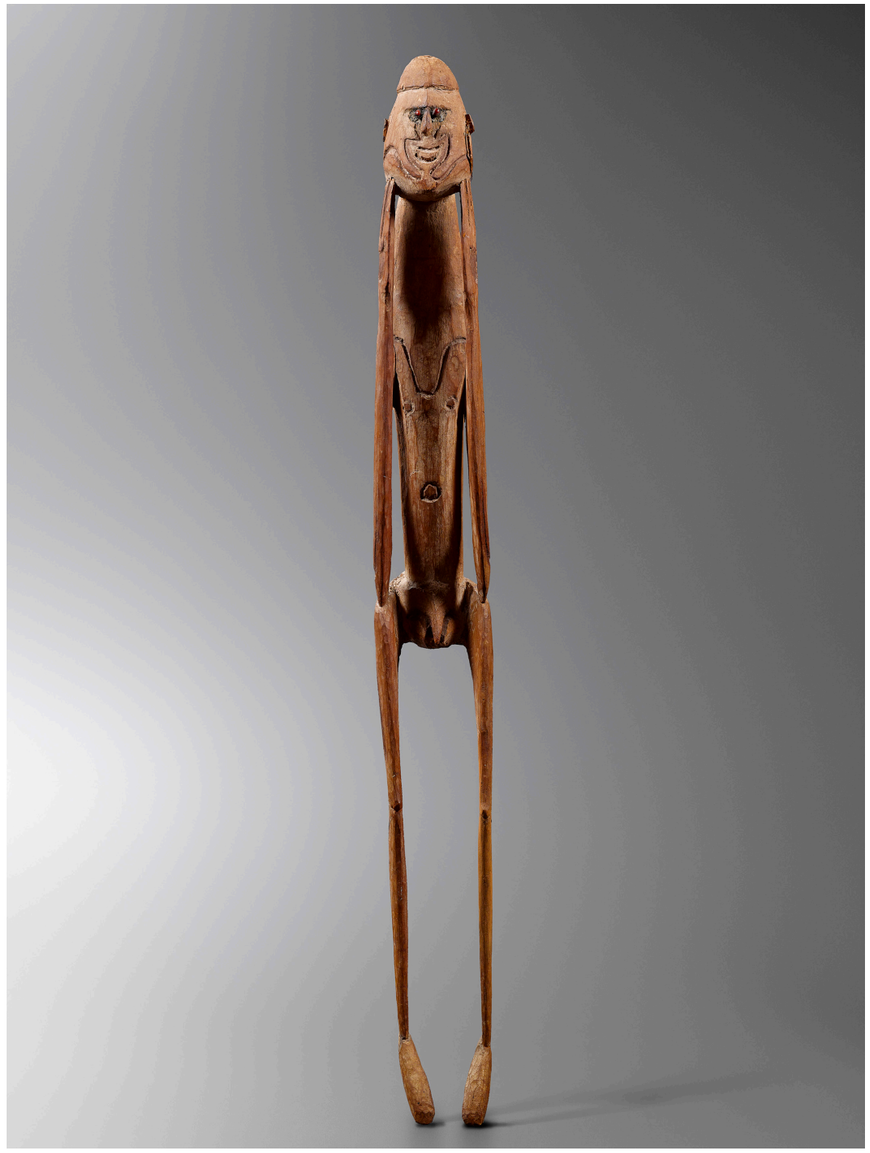
KU N'GAN SOCIETY MASK

Bamileke - Cameroon
19th - early 20th century
Wood, hair, cowrie shells, medallion of St. Christopher
H. 33 cm (with the hair: ca. 110 cm)

Provenances:
Collected in situ ca. 1960 by Klaus Paysan, photographer and author from Stuttgart, Germany (1930-2011); the mask was a gift from King Fon Happi III of Bana.
Boris Kegel-Konietzko, Hamburg, Germany.

Published:
Kosmos magazine, 1960s.



MALE FIGURE

Asmat
West Papua, Indonesia
Late 19th - early 20th century
Wood, fibers, jequirity bean seeds
H. 74.5 cm

Provenances:
Loed van Bussel, Amsterdam, The Netherlands.
European private collection.

TC KYOTO GALLERY

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WOODEN MASK

Gofun pigments
Japan
19th century

ROUND LACQUER BOX IN NEGORO LACQUER

(Picture: detail of the lid)
Japan, Taisho (1912-1926)
Early Showa-period (1926-1989)

TOKONAME KILN WASTE

Japan
14th century

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YORUBA ANAGO FETISH

Republic of Benin
H. 30.5 cm

Provenance:
Private Collection, New York.
Wilbur & Linda Tuggle, Chicago.
Mark Eglinton, New York.

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IBEJI „ERE" TWIN FIGURE

Nigeria
H. 26 cm

Provenance:
Jacques Kerchache, Paris.
Christie´s Paris 2008.

KOMALAND TERRACOTTA BUST

Ghana
H. 16 cm

Provenance:
Bruce Frank , New York.
Eric Robertson, New York.

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AN UNUSUAL FANG NGONTANG FIGURE

Gabon
Ricinodendron wood, Kaolin

A rare freestanding figure, whilst we mostly know Ngontang helmet masks with these features.
The delicate features and white colored complexions of the Ngontang faces suggest both feminine and otherworldly qualities.

Estimate 20-25000

Provenance:
Bernard Dulon.
John Giltsoff.
Important private collection, Amsterdam.

AN IMPORTANT MALANGAN MASK

New Ireland
Wood, pigment, shell (turbo petholatus opercula)

Estimate 16-18.000 euro

Provenance:
Anthony Meyer, Paris.
An important private collection, Amsterdam.

An archaic Dan mask

Ivory Coast.
Wood
H. 25 cm

Estimate 6-8000 euro

Provenance
Serge Trullu, Nimes France.
Private Austrian collection.

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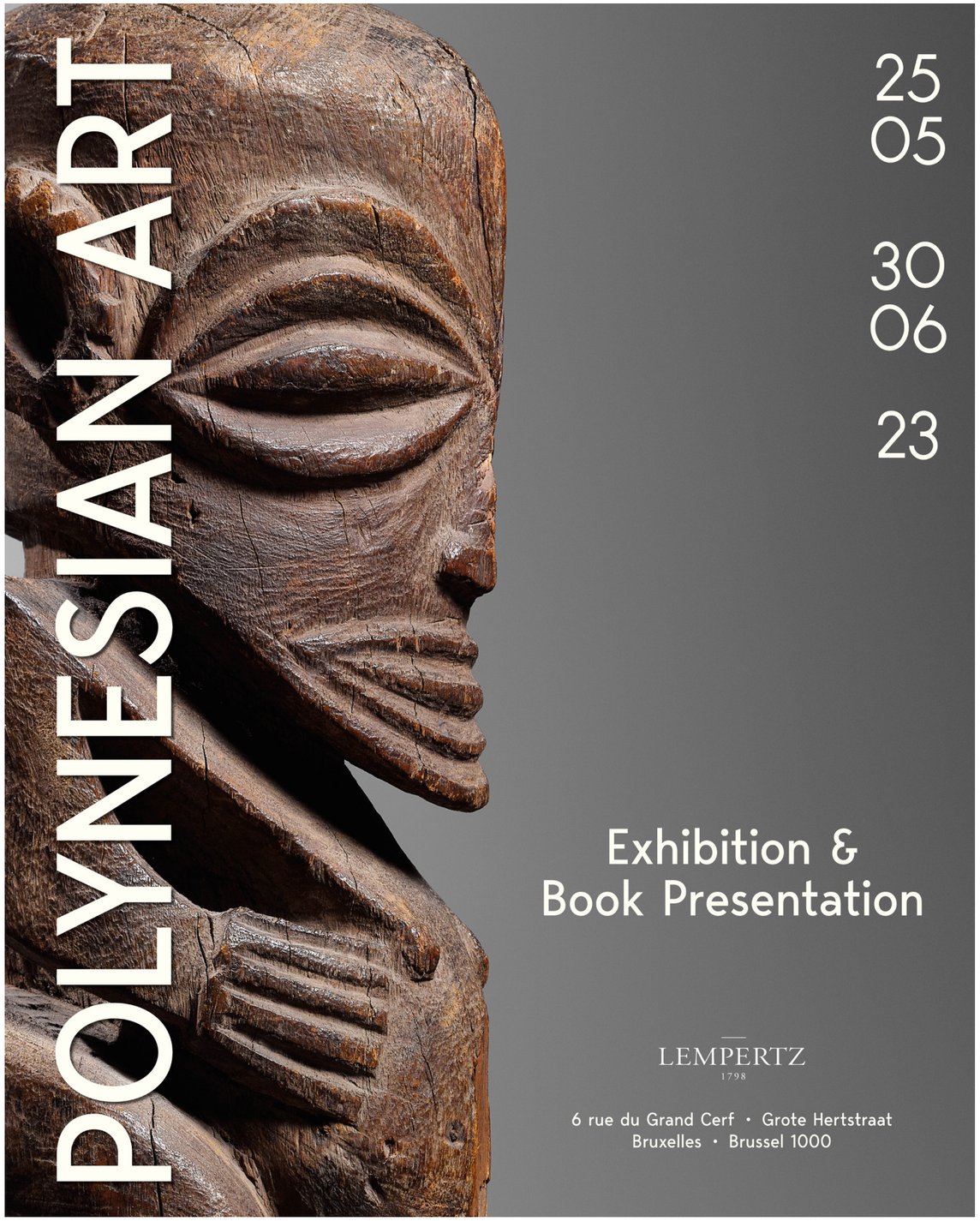
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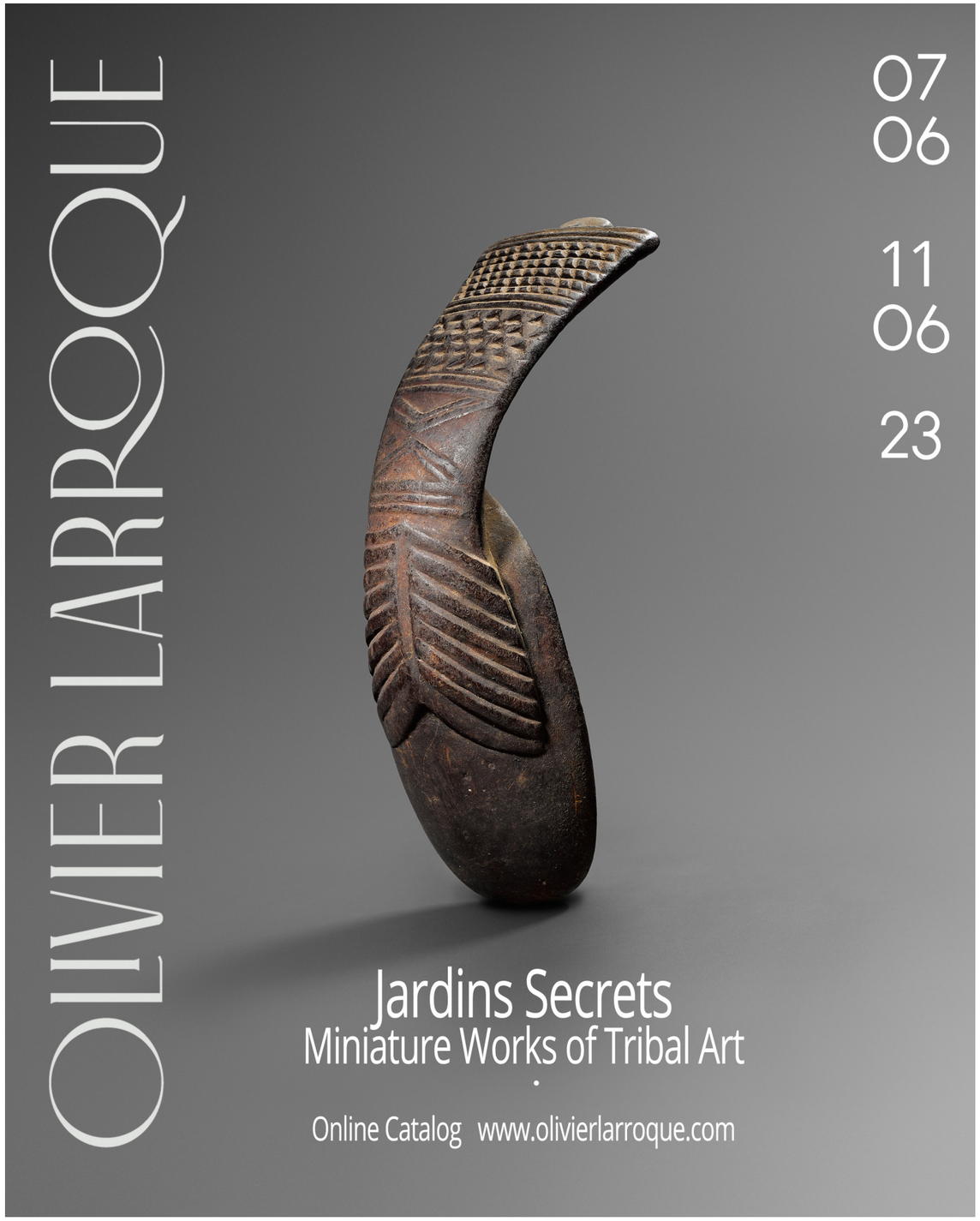
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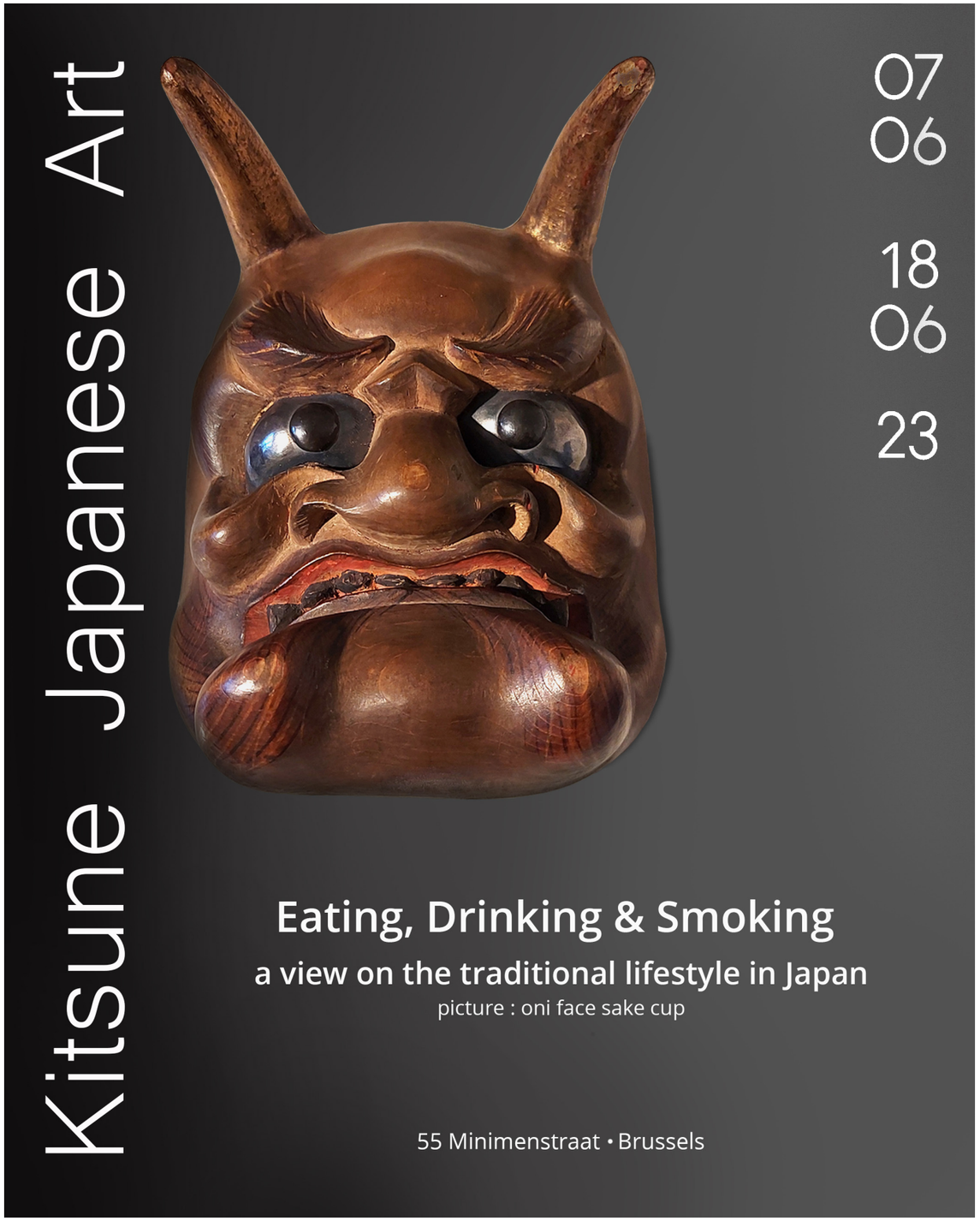
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a view on the traditional lifestyle in Japan
picture : oni face sake cup
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the way of clay
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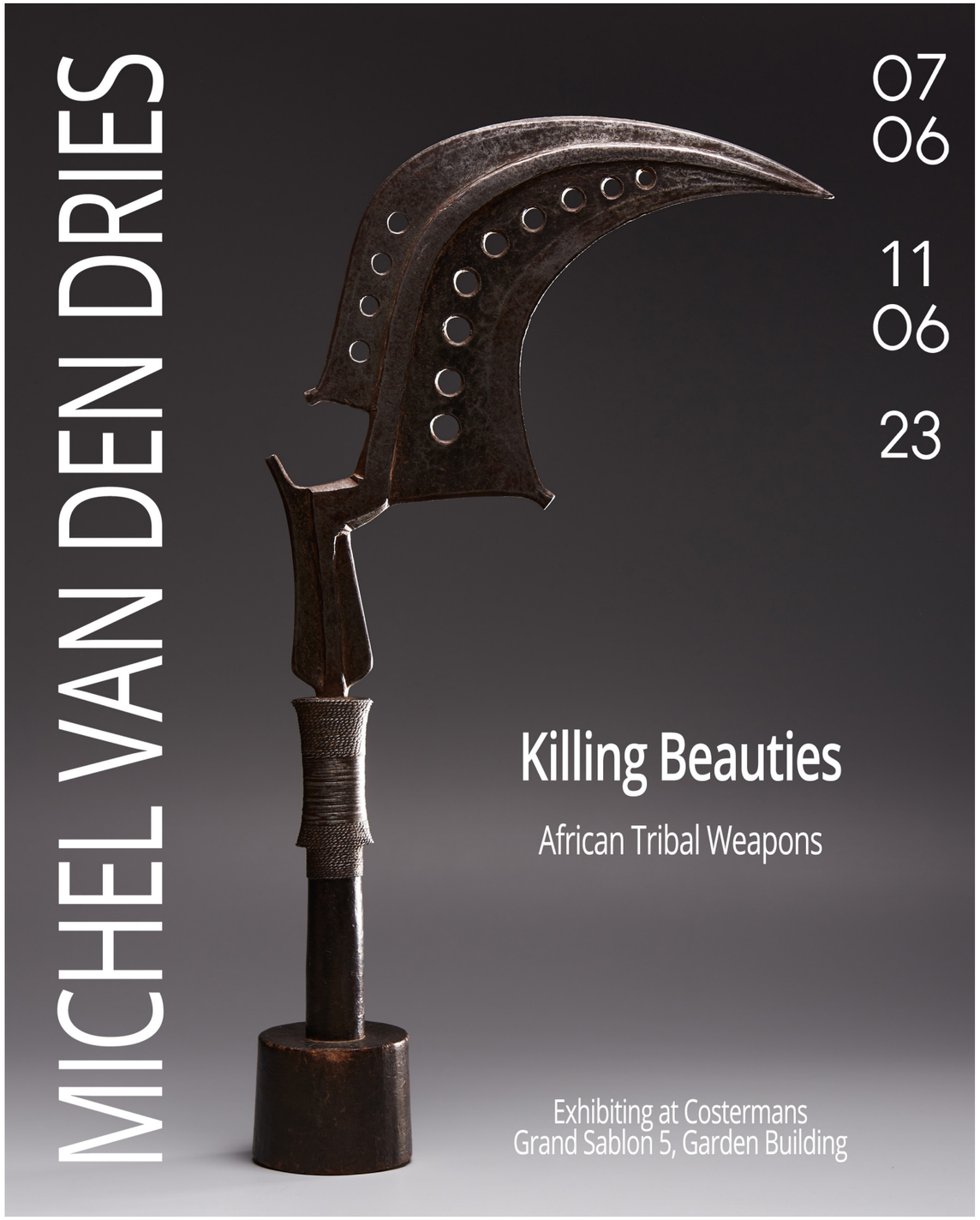
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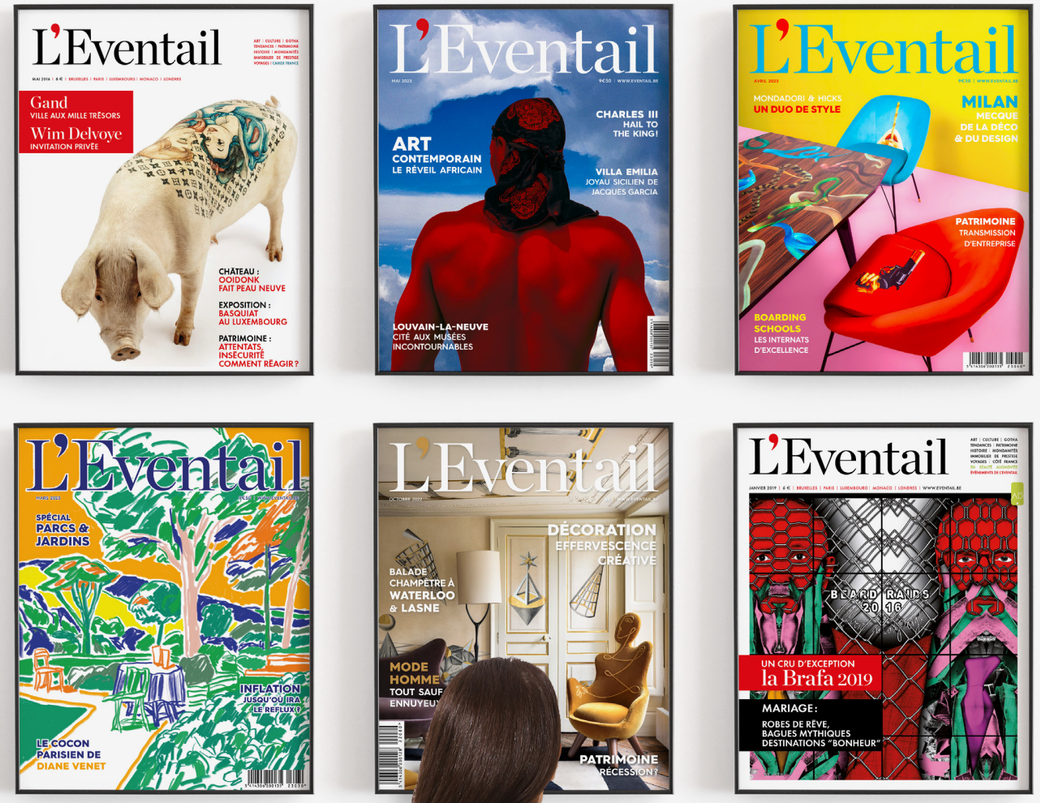

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